University Mission Statement:
Our mission is to serve as a leading center of Christian thought and action providing an excellent education from a biblical perspective and global context in pivotal professions to equip Christian leaders to change the world.

School of Communication and the Arts Mission Statement:
Our mission is to graduate emerging leaders and scholars who demonstrate excellence and innovation in thought and action in their respective fields and who, through their educational experiences here, will transform and redeem media and the arts.

Department of Theatre Arts Mission Statement:
Our mission is to educate and train undergraduate and graduate students to incisively examine and effectively communicate, through intellectual analysis and the realization of live performance, the great truths of the human condition as perceived through the lens of a Christian world view.

COURSE SYLLABUS

SCHOOL OF COMMUNICATION & THE ARTS
DEPARTMENT OF THEATRE ARTS

THE 740.01 (3 CREDIT HOURS)
ACTING SHAKESPEARE
SPRING 2013
LOCATION: COM 128; TIME: TTH, 10-11:50 AM
SECTION 1 – OVERVIEW

INSTRUCTOR INFORMATION

Instructor: Scott Hayes  
Phone: 757-352-4717  
Fax: 757-352-4279  
E-mail: shayes@regent.edu  
Office Hours: 12-2 pm MW, 11 am–12 pm TR  
Office Location: COM 211

PERSONAL GREETING

Welcome to the course! I look forward to helping you connect the additional tools of text work, Elizabethan/Tudor staging and rehearsal methodology, and pre-Freudian performance technique to your foundational Stanislavski/Meisner work. Shakespeare is a favorite of mine – having adapted, directed and/or acted in 20 of his plays, many of them multiple times. He has much to teach us. Looking forward to it!

ABOUT THE INSTRUCTOR

B.F.A., Acting, University of California, Santa Barbara  
M.F.A., Acting, Florida State University/Asolo Conservatory for Actor Training  
Union Affiliations: AEA, SAG  
Memberships: ATHE, ATME, OTA, SETC  
Blogs: parabletheatre.wordpress.com, scottmhayes.wordpress.com

COURSE DESCRIPTION

Provides the advanced actor with the various facets of approaching Shakespearean dramatic texts. An emphasis is placed on scansion, voice quality, builds, playing through lines, and finding a physical and emotional subtext for the language. Work is memorized from Sonnets, soliloquies, and dramatic scenes both serious and comic. An ensemble and individual work in vocal dexterity and sensitivity is also applied.

RATIONALE/COURSE OVERVIEW

Course Goals:

**Outcome:** Students will be able to analyze and perform Shakespearean dramatic language in terms of scansion, caesura, phrasing, word emphasis, flow, and imagery. (MFA Outcomes #1-3)  
**Assessment:** Sonnet, monologue, and scene work assignments.

**Outcome:** Students will be able to create psychological and physical characters within a workable context of given circumstances in order to communicate the intent and needs of the characters. (MFA Outcomes #1-4)  
**Assessment:** Monologue assignments, scene work

**Outcome:** Students will exhibit competency of both solo and scene preparations from the lexicon of Shakespeare’s dramatic literature. (MFA Outcomes #1-3)  
**Assessment:** Sonnet, monologue, and scene work assignments.

**Outcome** Students will be able to articulate their worldview in light of Shakespeare/Elizabethan worldview as viewed through Shakespearean texts. (MFA Outcome #5)  
**Assessment:** Discussions, Blaney assignment.
INTEGRATION OF FAITH

“…and you shall know the truth, and the truth shall set you free” (John 8:32). All courses taught at Regent have as one of the objectives to address the issues and implications of our Christian faith in regard to the content of the class. During the course there will be an emphasis put on those moments in which Shakespeare deals with spiritual matters in his plays. This will serve as a platform to launch discussions of spiritual significance. We should approach all course work like the Bereans – receiving the information with great eagerness and examining it for truth from Scripture (Acts 17:11). I will always invite and encourage you to raise questions and/or offer insights in this area for class discussion. Retta Blaney’s Working on the Inside will serve as the catalyst for discussion for this course.

MFA OUTCOMES

1. All MFA in Acting students will demonstrate mastery of objective-driven acting technique at a professionally competitive level.
2. All MFA in Acting students will demonstrate objective driven acting as the cornerstone of performance in diverse literary genres.
3. All MFA in Acting students will articulate and defend artistic choices in the language of acting craft, ensuring their relevance as informed collaborators in the creative process.
4. All MFA in Acting students will demonstrate healthy, effective, character-driven work in the applied disciplines of voice and movement.
5. All MFA in Acting students will effectively integrate and apply biblical principles of the Christian faith to their academic and creative work.

SECTION 2 – COURSE REQUIREMENTS

COURSE MATERIALS

Required Materials:


RECOMMENDED RESOURCES

- A volume of the complete works of Shakespeare is also highly recommended if you do not already own one.
- Additionally, Shakespeare A to Z by Charles Boyce is an excellent resource to add to your library.
  - The bookstore has copies of Boyce’s reference text, as well as the Arden Shakespeare collection of complete works.
COURSE REQUIREMENTS AND ASSIGNMENTS

COURSE ASSIGNMENTS

A. Sonnet Work
By the second class period you will have selected a sonnet by Shakespeare which will be used to introduce verse work, poetic devices, and the expected analysis methods employed for subsequent monologue and scene work. You must commit the sonnet to memory by the third class period.

B. Monologues
By the second week of class you will be required to select two Shakespearean monologues – one comic, one serious – which will be used throughout the semester. Both monologues must be in verse and not exceed 90 seconds in performance. You are expected to have copies of the monologues with you at every class meeting. They should be analyzed and committed to memory as noted in the course calendar.

C. Scene Work
You will be assigned two scenes – one comic, one serious in nature. The scenes should be analyzed and committed to memory as noted in the course calendar.

D. Video Discussions
Along with our regular class meetings I have posted internet versions of the John Barton video series Playing Shakespeare. Viewing is mandatory, and we will discuss the video principles with appointed discussion leaders each week.

E. Multiple Showings
Most assigned performances in this course will have at least two showings. Following the first showing, the pieces will be critiqued and worked by the instructor. The final showing will be for a grade. Students are expected to be fully memorized and rehearsed at the first showing. If students are not prepared they will forego their opportunity to work the piece and the final grade will be penalized.

F. Blaney Text
As mentioned above, Retta Blaney’s Working on the Inside will serve as the catalyst for our faith and art discussions. Following each assigned reading, there will be a discussion led by a member of the class according to assignments on the course calendar. It is expected that every student thoughtfully lead the discussion on their assigned day as well as fully participate in each of the classroom discussions. Participation in these discussions will be evaluated by the instructor and count towards the final grade as outlined under Evaluation and Grading. Students may also be asked to respond to the reading in written form at the conclusion of the semester.

G. Participation
A participation grade will be assessed by the instructor based upon the student’s daily commitment to growth and positive contributions to classroom work. Contributing factors include seriousness, promptness, concentration, the ability to assimilate direction into your work, volunteering, progress, attitude and willingness to take risks. The student’s approach to class exercises and work sessions with the instructor are key to evaluating this grade. Also integral is the student’s commitment to outside rehearsal time with scene partners.

EVALUATION AND GRADING
Grades will be assessed based upon the student’s execution of the skills demonstrated and discussed in class and in the text. The goal behind each exercise or performance will be explained at the time the assignment is made. Evaluation will then be based on how successfully the student has met the goal. Individual feedback from the instructor will provide the necessary insights for continued improvement as the semester progresses.
Grades will be calculated based on the following scale:

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<th>Component</th>
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<tbody>
<tr>
<td>Sonnet analysis/performance</td>
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<tr>
<td>Monologue analysis/performance</td>
<td>20 %</td>
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<tr>
<td>Scene #1 analysis/performance</td>
<td>20 %</td>
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<tr>
<td>Scene #2 analysis/performance</td>
<td>20 %</td>
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<tr>
<td>Blaney (paper) and discussions</td>
<td>20 %</td>
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<tr>
<td>Participation</td>
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<tr>
<td><strong>TOTAL</strong></td>
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<th>Grade</th>
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<td>A</td>
<td>96–100</td>
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<td>A-</td>
<td>93–95</td>
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<td>B+</td>
<td>90–92</td>
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<td>B-</td>
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**SECTION 3 – POLICIES, PROCEDURES AND RESOURCES**

**A. SUBMISSION OF ASSIGNMENTS**

All submitted assignments (other than script scoring) should be in MS Word Document (.doc) or Rich Text File (.rtf) formats. Each student should label their assignments including their last name and the type of assignment. For example, if I were a student I would submit a paper regarding a Blaney chapter as SHayes-Blaney-Ch4.doc (or SHayes-Blaney-Ch4.rtf). All files will be returned with markings from the Word Comment function – so please note these markings.

All assignments (unless otherwise instructed) for this course should be submitted via the Blackboard assignment link as an attachment. Every assignment must have your name on it, and, if it is more than one page, each page must have your last name and the page number in the upper right hand corner; for example: “Smith 2, Smith 3,” etc. To do that, you will need to know how to use the Header and Footer option under the “View” button in Microsoft Word.

Losing computer access, a crashed computer hard drive, USB drive, or anything of this sort will not excuse lack of participation in the course. All monetary burdens for computer equipment, maintenance, and viable online access are borne by the student.

**B. EMAILING YOUR INSTRUCTOR**

The subject line of all email messages related to this course should include the course number (e.g., THE 740), the section of the course (e.g., .01, .02) and the name of the student (Example: THE 740.01 ScottHayes). Following these directions enables the professor to quickly identify the student and course, facilitates a timely response. Students should always include their first and last name at the end of all email messages. Because instructors often need to reach students, all students are required to keep their mailing address, email address, and telephone numbers up to date in GENISYS.
C. LATE ASSIGNMENTS AND ATTENDANCE

All assignments, both written and performed, must be presented on the assigned date. As a general policy, no work will be postponed or accepted late. It is imperative for an actor seeking a career in the theatre to learn how to deliver a quality product regardless of personal circumstance. Theatre is a calendar-driven art form and business. There is only one opportunity to perform once the curtain has gone up. As such, the no-late work policy of this course attempts to help students cultivate this important discipline, better positioning them for professional success. It is expected that students attend all classes. If a student’s unexcused absence affects another student’s work, that absence will lower the absent student’s final grade one full letter. However, if a student is not presenting work, leading discussion, or working with another student, he or she is allowed up to three absences from class without penalty for illness or other emergency. Each subsequent absence will lower the student’s final grade one full letter. After fifteen minutes, a tardy is considered an absence. If class has begun, please enter as quietly as possible. Under no circumstance should a student enter the classroom when another student is performing. Please be aware of what it is you’re interrupting by your late arrival.

These policies clearly stated, exceptions may be made at the instructor’s discretion when mitigating circumstances arise.

UNIVERSITY ACADEMIC HONOR CODE

Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead or misrepresent, and therefore are a form of lying representing actions contrary to the behavioral norms that flow from the nature of God. As such, use of another author’s material must always be properly documented and clearly cited. It is also expected that all work turned in during the semester will be the result of that semester’s scholarship. Academic dishonesty, in any form, may constitute failure of the course. Every student is responsible for protecting the integrity of learning, scholarship and research.

Students are expected to be familiar with the university’s policy on academic integrity found in both the University Student Handbook and School of Undergraduate Studies Catalog (http://www.regent.edu/general/catalog/) and to follow it. As an academic and Christian community, Regent University takes seriously the call for integrity and penalizes breaches of academic integrity.

Students should be aware that submitted papers may be checked using Safeassign (Blackboard’s plagiarism detection feature). This feature will determine the percentage of the submitted paper that matches other sources and will generate a report. Scores below 15% include quotes and few common phrases or blocks of text that match other documents, these papers indicate no evidence of the possibility of plagiarism. Scores between 15% and 40% include extensive quoted or paraphrased material or may include plagiarism and will require further review. Scores over 40% indicate a high probability the text in the paper was copied from other sources and should be reviewed for plagiarism. The professor or instructor will contact the student if plagiarism is a concern.

STUDENT CONTACT INFORMATION

Because instructors often need to reach students, all students are required to keep their mailing address, e-mail address, and telephone numbers up to date in GENISYS.
http://www.regent.edu/general/student_orientation/tutorials/genisys.cfm

DISABILITY STATEMENT

The student is responsible for contacting Director of Student Life at 757.352.4867 to request accommodations, provide necessary documentation, and make arrangements with each instructor. The
following website is designed to help our disabled students learn of their rights and responsibilities with regards to disability services. The site also has resources for faculty to become better informed of their responsibilities towards the disabled students in their classes.
http://www.regent.edu/disabilities

ADDITIONAL RESOURCES

Please review the following links for additional information regarding University policies and other helpful resources:

- **Academic Calendar and Registrar Information:** http://www.regent.edu/admin/registrar/academiccalendar.cfm
- **University Bookstore:** http://www.cbamathews.com/regent/
- **Plagiarism Policy:** http://www.regent.edu/acad/schedulpdfs/honor_code.pdf
- **Regent Library:** http://www.regent.edu/lib/
- **Student Services:** http://www.regent.edu/admin/stusrv/
- **Technical Support/University Handbook:** http://www.regent.edu/it/helpdesk/

SECTION 4 – COURSE SCHEDULE AND EVALUATION

COURSE SCHEDULE

WILL BE RELEASED CLOSER TO THE BEGINNING OF THE SEMESTER

STUDENT COURSE EVALUATIONS

At the conclusion of the semester, each student will have the opportunity to evaluate and comment upon the effectiveness of the course. If the student has, in their opinion, a legitimate grievance related to the course they are encouraged to follow the steps outlined in the Grievance Policy posted on the departmental website and included in the Departmental Handbook. As Christians we are instructed to go to each other one-on-one, and express our concerns (Matthew 18:15). I look forward and encourage my students to talk with me anytime throughout the semester regarding the content and/or instruction of this course.

This syllabus is subject to change without notice.
Last updated: 10/17/2012
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THE 740.01
ACTING SHAKESPEARE
SPRING 2013

All students are required to read and have a thorough understanding of the syllabus. Any questions or concerns need to be addressed to the instructor.

Please sign here to indicate that you have read and understood the requirements outlined in this syllabus

Student signature ___________________________ Date ___________________